

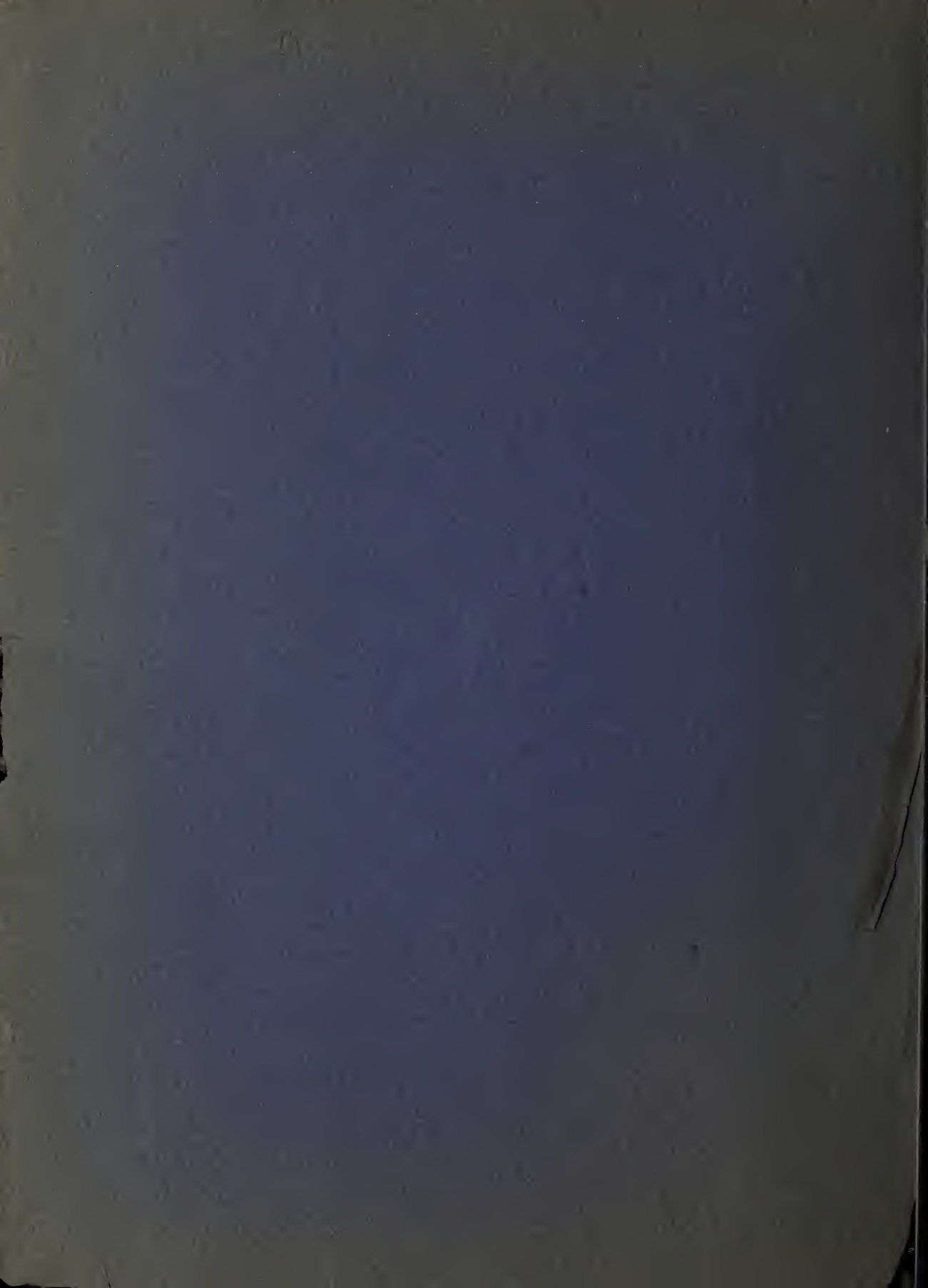
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THE PIANO-PLAYER REVIEW.

A MONTHLY
MUSICAL JOURNAL FOR
USERS OF PIANO-PLAYERS AND
ALL MUSIC LOVERS.

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No. 22. July, 1914.



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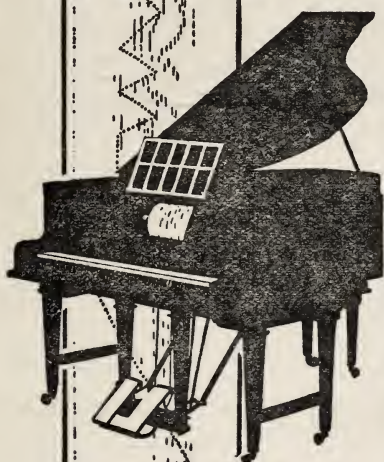
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The Piano-Player Review

JULY]

No. 22.

[1914.

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“TOUCH AND TONE QUALITY.”

I WAS interested to see that H. E. had taken up this question in his (somewhat crude) “experiments.” As having set this ball rolling originally in my paper to the Physical Society, I had hoped that the result of my efforts would be to elicit experimental evidence of the one and only kind that can be accepted as *decisive* and *conclusive*. So far, the attempt appears to have failed, and the only result has been to elicit statements of opinion and experience (often purely dogmatic) which cannot be regarded as satisfactory.

The one test which can be regarded as at all final or convincing, must necessarily consist in obtaining photographic or other records of the actual vibrations of the string and also of the movements of the hammer-head during the act of striking.

(1) If the vibration curves are all of the same *shape*, although of different *sizes*, it will follow that *with the methods adopted for striking the notes*, the tone quality is always the same and is independent of the loudness with which the notes are struck.

As, however, most people certainly seem to notice that loud notes have a more “brilliant” tone than soft ones, it will have been proved in this case that such an effect is due to a peculiarity in the sense of hearing; the higher harmonics producing a relatively smaller impression on the ear when they and the fundamental tone are reduced in intensity in the same proportions.

(2) If the vibration curves of different sizes are of different shapes but those of the same size are of the same shape, it will be proved that the methods of striking experimented on cannot affect the tone quality without varying

the loudness. In this case, differences of effect can only be produced by playing louder and softer, and H. E.'s views will be confirmed so far as relates to the particular striking methods in question.

(3) On the other hand, it would be sufficient to obtain two vibration curves of the same size but of different shapes to prove definitely, once and for all, that it is possible to vary the tone quality independently of the loudness; and we should have to seek an explanation of the cause of these differences by studying the records of the motion of the hammer with special reference to vibrations set up in the shaft.

There are several ways of carrying out such an experiment in a well-equipped physical laboratory, and the investigation would be an excellent study for a research student.

Personally, I shall continue to believe that tone quality can be varied independently of loudness, until experiments of this kind have been carried out with the most varied methods of striking. Should such experiments lead to conclusions 1 or 2, I shall be prepared to admit that I was wrong.

If, out of 100 people, 95 fail to notice any differences, and the other 5 notice conspicuous differences, the evidence is still strongly in favour of the belief that these differences actually exist.

At the same time, the evidence of the other 95 could be made more conclusive by repeating the tests under altered conditions in which it was definitely proved from theoretical considerations that differences of tone quality *necessarily must exist*. For example, attaching a small load to the hammer, using the soft pedal to make it strike two strings instead of three, or using the soft pedal which interposes flannel between the hammer and strings. An observer

who *did* notice differences in these cases and did *not* notice differences when the striking action was varied would have stronger grounds for upholding H. E.'s views.

Now, some weeks ago I assisted at a test *very little short of conclusive* that tone quality *can* be varied independently of touch. The other members of the party were an amateur "player-pianist" who had experimentally fitted my Touch Control (Patent 28507-12) to his player, and a piano-player expert who was testing the device, entirely with the object of getting it put on the market. Under such conditions it may readily be understood that "tone quality" had nothing to do with the object of the experiments, and that far more importance was attached to questions of more practical utility, such as increased ease of pedalling, improved repetition, accentuation effects, production of very sudden *fp* changes and the like.

Now the expert in question had given a great deal of time and study to pedalling, and had acquired a marvellous control of expression with his feet alone. Having quite satisfied himself that the device actually did produce the improved effects which I claimed for it, the next step was to ascertain whether he *could* reproduce as good effects by pedalling alone; and for this purpose he played through the same passage, first without and then with the use of the control. We had forgotten all about tone quality, but when he came to a sequence of single notes—not chords—we all three independently and simultaneously noticed a marked difference between the effects obtained in the two cases, and although the expert was able to regulate the strength of each blow to a marvellous degree of accuracy with his feet, he found that he could not produce the same effects without the lever that were obtainable with it. The difference was both conspicuous and unexpected. If it was not a difference of tone quality, what could it have been?

This article has been submitted to and approved by the expert in question.

H. E. quotes Mr. Swinburne as an authority, but we have on the other side no less eminent a scientist than Dr. Oliver Heaviside, F.R.S., who, apart from his researches in physics, has had every opportunity of studying piano action from the practical point of view in his brother's music warehouse.

I am rather afraid that some of your readers (and other people as well) will think that I have been trying to invent a patent way of playing the piano by means of mathematics. May I therefore quote and apply in this connection the following concluding remarks by Mr. Dunne in a discussion at the Aeronautical Society last April, where he says: "Finally, I must remind you that all my work has been done by practical experiments. It is not the experimental facts which are in question, but the theory which I have evolved to cover these facts, which theory I submit to this learned Society for criticisms. But the facts are unquestioned. The aeroplane does these things, and if the theory does not give warranty for the practice, then it is the theory which is wrong." (*Aeronautical Journal*, October, 1913.)

G. H. BRYAN.

WHO'S WHO AMONG COMPOSERS.

III.

BACH and Beethoven, the two great masters of the 18th century and early 19th century, have already placed themselves, and Haydn and Mozart (their intermediaries, but in no way Bach's successors) have already fallen into line. Other men of the 18th century are great in musical history, though few are of special value to the player-pianist. The greatest of these was George Frederick Handel, born the same year as Bach (1685) and dead nine years later (1759). Handel, native of Saxony, was a musician of the world and heir to the heritage of the Italians. His art made efforts to be fashionable. It was light, chatty, elegant, conventional, and great only because Handel was an immensely great man and because there was a spirit of music abroad then in the way in Shakespeare's day there was abroad a spirit of the drama. The Handel that the world to-day has deified is the old man Handel, for "The Messiah" dates from 1741. All his juvenile creations have dropped away, and nearly all the product of his maturity. Yet that wonderful air *Laschia ch'io pianga* (a part of "Rinaldo," an opera Handel knocked together in thirteen or fourteen days on the occasion of his first visit to England in 1711) was composed in 1704; and his beautiful harpsichord (pianoforte) suites, the first set of which date from 1720, were written for the every-day world of amateurs much as our modern Tchaikovski wrote his painfully meagre piano solos. . . . These great men, by-the-bye, can rarely manage pot-boilers. Such products are the privilege of the second-class men—the Moszkowskis, Hummels, Sullivans, etc. Handel was an exception; so is Elgar, who when he likes can write the best commonplace music of to-day. . . . Handel lived awhile in Italy, where

fashionable music took its rise. He gave his life to London, a city always dominated by Italian operatic music. He courted the public as much as Bach avoided it. These circumstances are reflected in his clavier music ; and as they embody the principles which, commencing with Haydn and Mozart and culminating in Beethoven, were the dominant note of post-Bach music, the keyboard music of this great Saxon may best be looked upon as pre-Beethovenian rather than as co-Bachian—still more so than as *sui generis*.

There was a fine Italian musician contemporaneous with Handel and Bach. His name was Domenico Scarlatti (1685-1757). This man was a professional harpsichordist and a composer exclusively for the harpsichord. He wrote scores of quick, energetic, exquisitely fanciful pieces, all short and mostly non-sentimental. The Bach clavier music belongs to the great choral epoch. It is contrapuntal, i.e., mapped out and effected in simultaneously sounding melodies in a vocal fashion—you could sing a good half of it. But the Scarlatti is instrumental, full of figures and dancing rhythms that only a chorus of flutes and Tetrizzinis could execute. This therefore is also part and parcel of the great instrumental epoch of which Beethoven was to be the finisher.

Other men lived in these days. There was Couperin, the refined artistic Frenchman, who wrote a large number of most curiously named works ; and Purcell, the Englishman who helped to glorify England during the period of the Revolution. Later on came Arne, and some of Bach's sons—there must have been hundreds of composers between 1700 and 1800, just as there are to-day, yet all their world of clavier music is summed up in six names : Bach, Handel and Scarlatti, Haydn and Mozart, and the young man Beethoven. The same happens always ; two or three men represent a generation—and fortunately for us of a later age, for the past would be very crowded if the dead did not indeed bury its

dead. . . . The 17th century was a very busy period. There is a Peter's publication ("Old Masters for the Clavier") which gives us an astonishingly vital collection of music dating from that century ; but none of it is available for player-pianists (except one of Johan Kuhnau's "Bible" sonatas, once discussed in this "Review"), and so little good would come of remarks upon it. The first contrapuntal type of music began and ended for pianists with Bach. The early instrumental type of music runs from Scarlatti and Couperin to Haydn, Mozart and Beethoven. The rest is for antiquarians, or for pianists gifted with a fair technique and a deep searching curiosity, and Bach and Beethoven alone suffice for most of us.

(To be continued.)

EXPLANATIONS.

II.

WHAT is the difference between a "waltz" and a "concert-waltz"? . . . The one is utilitarian, the other artistic. The waltz is a piece of music intended for practical dancing purposes, and is governed and conditioned solely by the conditions generally obtaining in the ball-room. The concert-waltz is a "tone-poem," or a picture in musical sound of any mood or emotion which, associated by the composer with the dance, expresses itself in the main rhythmical and melodic terms of the dance. You can dance to a concert-waltz, but only if you are a Pavlova; and you can regard certain waltzes as tone-poems, but only when they are the product of such exquisite creators as the younger Johann Strauss (1825-1899), composer of the famous "Blue Danube" waltz.

Waltz music has an interesting history. The dance itself, like most matters of wide human interest, had no definite beginning. Its primitive form is that known as the Ländler (native to Bavaria, Bohemia, etc.). It became popular in Vienna (always the home of the waltz since that date) about 1780, and reached England in 1791. By 1812 it was so freely developed along lines of *abandon* that such publicists and deriders of vulgarity as Lord Byron were stirred to most vigorous denunciation, whereby of course it became assured of immortality. Byron's "The Waltz: an Apostrophic Hymn" contains some powerful writing that could profitably be printed occasionally on ball-room programmes to-day. Before long the waltz ousted other dances*; and for some fifty years it has been the chief detail of public dancing, even such crazes as the polka craze of fifty or sixty years ago not seriously shaking its stability.

* "Endearing Waltz!—to thy more welting tune
Bow Irish jig and ancient rigadoon.
Scotch reels, avaunt! And Country-Dance, forego
Your future claims to each fantastic toe!
Waltz, waltz alone, etc."

No vulgarity, however, is associated with waltz-music, for the first master of the ball-room waltz was Schubert (1797-1828), whose emotional passion was as deep as Wagner's, and whose artistic creed was as pure as Haydn's (1732-1809).

Mozart (1756-1791) wrote some waltzes. There is a little one in B flat in the collections of his miscellaneous piano-forte pieces. It is a slight, swiftly-moving thing, practically untouched by sentiment, and utterly without voluptuousness. Beethoven's (1795) waltzes are of the same character. The one in E flat (as arranged by Reinecke) is bright and sparkling, and presupposes a very energetic movement on the part of the dancers (the waltz at first was a quick, whirling dance; it became slow and languorous as the spirit of the Western Europe became "romantic"). It makes an interesting piece for the player-piano, especially for those who love the great Chopin waltzes of a generation later.

The Schubert waltzes are as important as they are beautiful. Unfortunately, they are never used now, and so none have got into our catalogues. They are in no way concert-waltzes, Schubert writing for the Viennese ball-room. But they are full of an exquisite sentiment, and so "characteristic" that the composer gave to certain sets the distinctive names of "Valse sentimentales," "Valse nobles," etc. The 9th set (Op. 67) is an "Hommage aux belles Viennoises." The 4th (Op. 18B) retains the old name "Ländler." The old square musical movement of the Dutch dance is to be felt in a good many sections of the waltzes (*Dutch Dance* is a frequent name for the early waltz), and some of them seem to ask for a good weighty step from the dancers; but right from the first page of the first set (Op. 9A, written in 1820) Schubert strikes the modern note of sentiment, which will probably never now leave the dance.

After Schubert came the two Johann Strausses of Vienna, Lanner, Gung'l, and the rest, up to Oscar Straus, whose "A Waltz Dream" has been the rage lately. Probably no one will ever surpass the sheer beauty of the younger Johann Strauss's pieces (his father lived from 1804 to 1849). About thirty of them are ready for the player-pianist. Listen to their names—"Wine, Women, and Song," "Sounds from Vienna Woods," "The Kiss Waltz," "Roses from the South"—names which are not meaningless titles, but verbal descriptions of what is in the music. I recommend in particular to you—"Beautiful Blue Danube," "Vienna Blood," "A Thousand and One Nights," and "An Artist's Life" (known in German as "An der schönen blauen Donau," "Wiener Blut," "Tausend und eine Nacht," and "Künstlerleben"). Johann Strauss the younger wrote a score of scores of waltzes. They called him the waltz king, and the great Brahms envied him the "Blue Danube," which we player-pianists may accept as our finest simple, utilitarian waltz.

The first concert-waltz was Weber's famous "Aufforderung zum Tanz" (*Invitation to the Waltz*), than which few later works are more genuinely poetical. It dates from 1819 (Weber's years are 1786-1826), and is thus a year older than the Schubert waltz mentioned specifically above. The introduction is a pure *parlando*—a passage where the meaning of words is traceable through the melody. The invitation is indeed to the dance, and the dancers are lovers. And then, in the orthodox short phrases, but with an exquisite variety of rhythm, movement, melody and colour, the dance runs its course. At one time it is impassioned, at another voluptuous; it is tender, then whimsical; dainty, and full of fire; half shy, impetuous—and at the end comes the voice of the introduction again.

Schubert showed the world what the lyric song was, but Weber revealed the waltz. In 1812 he wrote 18 valse

for pianoforte solo, and in 1816 one for pianoforte and guitar. These were probably ordinary dance pieces. They have at any rate dropped out of the running. The "Invitation" remains as charming as ever, because of its genuine poetry and of its expression of warm, full-blooded humanity.

Johann Strauss the younger was the waltz king. Chopin (1809-1847) was the waltz emperor. The concert-waltz reached its climax in his hands. Thousands have been written since 1847, many no doubt individually as good as a Chopin example, but none better, certainly none more distinctive. . . . There can be no need to describe the Chopin waltzes here. They are tone-poems that everyone discovers in a very few weeks. The one in A flat (Op. 34, No. 1) is a prime favourite. So is the other one in A flat that commences with a lengthy trill (Op. 42). That in A minor (Op. 34) is a slow waltz player-pianists use to help them to play melodies expressively. Of particular note here is the rich rolling bass. And the little posthumous waltz in A flat (Op. 69) is a model of what a concert-waltz can be without departing from the letter of the dance. Those of you who want to get at once into immediate touch with the Polish waltz music should take in hand this posthumous work.

The other composers of the period all wrote waltzes (I do not, however, remember one by Mendelssohn). Schumann (1810-1856) has a delightful waltz in his "Novelletten," Op. 21, where it forms the fourth number, and is entitled *In modo di Danza*. The great pianist Liszt has written a few. His variations on the delightful waltz in Gounod's "Faust" make a fine piece. It is strange that no catalogue yet compiled seems to contain this exceptionally attractive work.

The composers of the last fifty years have excelled in the waltz according to the measure of their non-Teutonic origin

(Brahms is an exception : his waltzes are beautiful, being dances of a great rhythmist and melodist). Such composers as Dvorak, Moszkowski, Scharwenka and Rachmaninoff give us the genuine thing. The French composers are generally insipid, the English almost always dull. Tschaikowsky's waltzes are delicious. The "Valse de Fleurs" is an unshakeable favourite among player-pianists. I personally am very fond of the waltz "Christmas," which forms the "December" number of this Russian composer's series of piano pieces called "The Seasons" (Op. 37), which again is a piece the manufacturers ought to give us.

The composers of to-day, French, Russian, and Finnish, are finding fresh depths in the concert-waltz. The 1890 composition of the Frenchman Debussy ("Valse romantique") and the strange, weird "Valse Triste" of the Finn Sibelius are as different as different can be, yet each is beautiful, and both full of meaning. . . . The "Valse Triste" tells of a woman who, in her death delirium, dreamed of the dance with her lover, until (to quote from Browning's "Toccata of Galuppi")—

"Death stepped tacitly and took them where they never see the sun."

Play the "Valse Insouciant" of Frank Lambert and the "Valse Triste" of Sibelius, and you will have an answer to your question:—What is the difference between a waltz and a concert-waltz?

(To be continued.)

THE LIBRARY BATCH.

IN relating my "Adventures with my Piano-Player" some time ago in the "P.P.R." I threatened, as soon as I had come to the end of the music that I wanted to play, to get an 88-note player and start all over again. As a matter of fact, I have not been able to wait for that distant day, and the 88-note player is already installed. That was not done without the most fearful searchings of heart and appalling difficulties and tribulations. Buying a piano at the best of times is a nerve-racking operation, quite as bad as buying a horse: and on this occasion there were agonizing scenes both in the crowded and noisy sale room (where all pianos sounded very much alike amid the din) and on the following day in the small room upstairs where at least I found a refuge with the instrument and spent many hours coming to terms with it. But even after it had been boosted through the verandah door, over a slide made out of the window-seat cushions and (after trying conclusions with the carpet) had been hoisted on to its legs in its appointed corner, my exasperations were not at an end. For my box of records went astray—and the old ones, of course, were no use—and for several days we lived together like estranged acquaintances who were not on speaking terms. And after that the wrong box turned up—containing a consignment apparently destined for a gentleman in Aberdeen—which was filled to the brim with "Hootchi-Ki" or "Hitchi-Koo"—I really forget which—and similar tit-bits.

At last, however, I have struggled through the jungle of difficulties that beset my path, and for several months the thing has been going smoothly and well. It has been worth it all. It seems to me now that playing with the old one was little better than playing the piano in woollen gloves.

I have had some great evenings with it, when it was borne in upon me, as at last I closed up the instrument and went to bed, that we live at the right time after all in the world's development. We may have to put up with the motor car and the half-penny press and petrol advertisements in country lanes and many other horrors : but at least we have the piano-player. It would have been a bore to live before the piano-player. And although we must wait a little longer for perfection, it has been a most thrilling experience to have passed through the last ten years of advance and improvement. The thing is always moving on, rather breathlessly. An enormously important factor in the value of the player as a companion is this progressive stride whereby it carries one forward to new conquests. Not only does one gain new powers and open up new possibilities as one comes to closer terms with it : not only does one continually come into touch with whole worlds of new music. More than that, the thing itself is always learning new manners and graces. So that everything seems to be travelling our way. We appear to be earning compound interest.

I have been thinking that the successive phases that are passed through by the player-pianist are pretty clearly indicated by the relationship between him and the different batches of rolls that come down from his library. I am not at present speaking of the composition of his library consignment, though I think there must be some startling changes there, between the moment when the player is first installed and a period twelve or eighteen months later. I might go so far as to say that I should not be very much afraid of my Aberdeen friend's batch of rolls, if it again fell into my hands by a similar error in a couple of years from now. For I think, that, unless he has sold his player or made it over to the nursery, he will not by then be depending solely for his musical pabulum on Hitchi-Koo. Indeed, he may be already immersed in the Waldstein Sonata for all I know. But at

present I am thinking more of the intrinsic value of a library batch, of just how much one is able to get out of it and just how long it lasts.

My library sends me down 24 rolls at a time. It demands a list of 48 to choose from, and although I sometimes reflect that it has shown no little ingenuity in picking the wrong ones, I may say that on the whole it serves me well. I change them as often as I like. And I play the instrument on an average, perhaps, an hour a day. Well, at first a new batch found me hungry and expectant. The instant that it arrived in the house I would throw up my immediate occupation and get at it with a screwdriver. I had an immense amount of ground to cover in those days and of course I wanted to get on. I would cheerfully bundle away the old lot and substitute the new and I would recklessly traverse the whole course in the first few evenings, making a rapid survey, as it were, before I grouped the various pieces into programmes for the evenings to follow. Some batches were much better than others, of course, and I would occasionally get on to a stubborn lot with which I could not make much headway. I was assimilating a vast amount of music in those days that was quite new to me and the whole thing was full of a high spirit of adventure, but with my old player I could not make them go as they ought to go. I got every rendering up to a certain point and no further. I lived in an atmosphere of compromise, and—compared with my present rate of progress—I wore them out pretty quickly, “got through” them and, like *Oliver Twist*, asked for more. There were times when I came very suddenly to the conclusion that this was a rotten lot, rose from my seat and seized upon the catalogue. And after that there were several days when there was not much more to be done till reinforcements came up.

I think that it is a very fair measure of the point at which I have now arrived with my new player that we have completely changed all that. I used to have a feeling that I

was squandering my resources and that I would exhaust the catalogue in time. Now I know that I am getting on too slowly, far too slowly, if I am ever to cover the ground. An average batch in the old days would last me perhaps for three weeks, when I was only skimming them superficially and could not penetrate to the real heart of them. Now an average batch lasts me eight weeks or ten, and then I often hate to part with it. And instead of my old enthusiasm when a new lot arrives I am in no hurry to break into it. I view it with suspicion as something rather raw and crude. These are new acquaintances being thrust upon me. But those others in the cabinet are intimate friends. It is only when my wife tells me that that box really cannot stand any longer in the hall that I get at it listlessly with my screw-driver. And even then I do not exchange the whole 24, as I ought to do. I have a system of allowing them to overlap—I don't know what the library thinks about it—by which I keep, perhaps, half a dozen of the old friends and let an equal number of the newcomers return forthwith.

I am never very happy with a new batch for several days, despite glorious discoveries that may be made in them. I invariably conclude that this is a second-rate lot, compared with those I had last. But I never think of running through them all straight away—that would be too depressing. I often find a whole sonata that has been there for weeks before I have begun on it. After a week or two I suddenly discover that I have been making a mistake—that this is a magnificent batch after all, quite as good as any I ever had. In the old days 24 seemed too few for the ardent performer to keep himself fully occupied. Now they seem riches indeed. At the last it is hard to part with them, and before they leave me I have entered many of them upon the list of those records that I really shall have to buy, when the income tax is reduced and the cost of living goes down again.

THE PIANO-PLAYER REVIEW.

I am working on a brand-new batch just now, a stiff-necked lot. But already I begin to have an inkling of what a good time is in store for me after a week or two, when they have admitted me more fully to their confidence.

BERTRAM SMITH.

CHILDREN'S MUSIC.

XII.

IT is more than time now that I spoke with you on the matter of expression in your playing. We have moved backwards and forwards over music from Shakespeare's day to our own, and touched upon all sorts and conditions of pieces, the simplest Lange's variations on "Bonnie Dundee" (what a long while ago that seems!), the most intricate Grieg's E minor sonata. All through these months you have been unconsciously opening out towards music like flowers to the sun, and now at last you are fully ready to take in all the sustenance and beauty music has to offer you, of which "expression" is the beginning and the end. We shall make our start with Beethoven.

To play with expression is to play with soul. When a composer wishes a passage to be performed with particular attention to its soulful qualities, he marks it *con espressione* or *espressivo*. A pianist who has a good "touch" has really an expressive one. The exact opposite to expressiveness in music is cleverness. When critics want to be at once truthful and unpleasant, they say that a composer's work is clever. If any of your friends should say how clever you are at your player-piano, don't feel flattered—they are adversely criticising you if they know anything about music, and showing their own ignorance if they do not, in neither of which cases ought you to find food for your self-esteem. The best, most helpful, entirely truthful praise or criticism is for a listener to say how expressive your playing is, for then you know you have reached his soul, revealed your own, and sounded some small depth of the composer's.

Beethoven's expressiveness is the most simple of all the great classical masters of music. It really seems to produce itself, for it is not hidden within a maze of notes, like the kind heart of a man with a stern countenance, or artfully tacked on

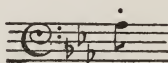
to a commonplace melody, like a pretty veil over a coarse-featured girl's face ; it is all part and parcel of the music. A large number of Beethoven's sonata movements play themselves, especially the scherzos and the finales. The slow movements and most of the first are equally simple, but their expressiveness is more varied (less stereotyped, perhaps), and thus the latter leave more for us player-pianists to do. The slow movement of the 7th sonata (Op. 10, No. 3) is wonderfully natural, yet only very inspired, soulful performers can make it as expressive as it really is (even pianists go astray here : a teacher of pianoforte playing played the movement to me a little while ago : he gave me one of the worst ten minutes of my life); by contrast the scherzo that follows almost defies the efforts of the clumsiest beginner to make it unexpressive. I at first thought of setting this 7th sonata adagio for our preliminary study in expressive playing, but changed my mind because the piece requires a free use of the time-lever, sustaining-pedal, touch-buttons, etc. I then thought of the variations from the 12th sonata or the beginning of the 14th (the "Moonlight,"); but settled ultimately upon the first part of the 13th (Op. 27, No. 1)—companion sonata to the "Moonlight" and one of the most charmingly natural pieces you will ever meet with. . . . So place on your instrument the Andante and Allegro from Beethoven's 13th sonata, and let us go through it together.

The music is soft and delicate, but you must produce a rich, sustained tone. The upper part consists of chords (alternating as two short and one long), the lower part of smoothly flowing runs of notes. The time is "common" : i.e., it consists of four-beat rhythms (bars) as in marches, with a main accent on the first beat and a secondary accent on the third—

1 2 3 4

The piece begins on the first beat of the opening bar ; the long chord therefore falls on beats 3 and 4 of each bar

The primary detail in your expression is therefore the producing of a softer accent on the long chord than the one you produce on the first of the two shorter chords preceding it. . . . The "idea" of the two short chords *plus* one long one is expressed three times, after which comes the cadence (or close) of the phrase. . . . The accompanimental runs are almost inaudible, like an echo of the footsteps of fairies. The last note of the first run comes exactly under the opening chord of the second bar. It is the note A flat, and theorists would call it here the "dominant seventh" of the chord. It is exquisitely expressive. Beethoven marked it in his manuscript with a dot—



to show that it was to be touched without accent. What you have to do is to accent the chord delicately, but the bass-note not at all. Yet it must ring out slightly! This is where your powers and command of expression enter. I myself get all I need by touching the sustaining-lever exactly on the moment that the first chord of the second bar is struck, and by holding it almost until the second chord appears—I do not employ the lever a whit before the opening of the bar, for if I did I should catch the sound of the note preceding the A flat and drag it confusingly into the next bar.

The same detail occurs between bars 2 and 3 as between bars 1 and 2.

The run, however, extends without break from bar 3 into bar 4, where it becomes a descending *arpeggio* (the name for passages of notes that are not adjacent in scale-like fashion). For the *arpeggio* I hold over the sustaining-lever throughout the first two beats of the bar, thereby producing very rich tone.

The idea of two short chords *plus* one long one does not obtain here in the last bar: above the *arpeggio* are three notes; the second of them has a special accent, which you can produce only by first *imagining* it. (My advice to you is to learn the music of such points, after which you will be able to imagine the expression they require, and thence produce it as easily as perfectly. It is your pedalling that must give you this special accent.) Be careful to loose the sustaining-lever immediately before the last chord of the cadence appears, for the same reason as above. And note that this final chord bears only a secondary accent, for it falls upon the third beat of the bar. Let your sustaining-lever come over again on the chord, and hold it so until the sounding of the little note which—echoing, as it were, the bass-note of the chord—finishes the phrase. On no account must this little note obtrude itself: it is just the last movement in a progression towards silence, and the nearer you can get it to nothing the more perfect will be your expression.

The first phrase is repeated, and then comes what musicians call the second, or “responsive,” phrase, which—like the second half of a circle—completes which the first half began. . . . We have here the same idea, developed now to a little climax. The 9th chord in the upper part is the summit of the *crescendo* (or increasing of tone) that constitutes the climax. After the chord the music dies away into a cadence again.

As to the bass runs in this responsive phrase, you will see from your roll that in each case the last note of the run is followed abruptly by a sharply-hit note that is held until the next run commences. This note (which occurs twice in the course of the phrase) is a very important point of expression, having a good deal to do in building up the climax. It must in each case ring out clearly and seem to increase its tone whilst it lasts as if it were a clarinet or a French horn.

... The expression of the cadence of the responsive phrase is momentarily intense.

The responsive phrase also is repeated, and the two phrases together form the first "sentence" or (as it would be termed in poetry) "couplet."

Now comes the responsive *sentence*, all music—as all art—being made up of statement and response in the way all exposition of knowledge is made up of question and answer. ... The melody of the responsive sentence is the spirit of expression itself. Nothing could be simpler. The music is merely some deeply sounding chords under the sort of melody musicians call *cantabile* (singing). You can subdue the chords by means of your bass touch-button, and secure the richness of tone by means of your sustaining-lever; you must produce your singing melody by means of your own expressive pedalling, this being one of those cases where player-pianists may develop and display their "touch."

The responsive sentence is made up of two repeated phrases of the same length as those of the first sentence, with various accented notes that I cannot describe for you here.

Expression is asked for all the while the music is sounding, and (though this may seem strange to you) also when it is not, the silences between the phrases being of the utmost importance.

After the responsive cadence comes the first again, exactly as before but for a little decorative breaking up of the two short chords of the "idea."

Then comes a bright rolling interlude, the *Allegro* part of the movement,* which happens to be one of those passages that play themselves. Keep the progression brisk and the tone light, and see that you rise grandly into the chord that finishes the *Allegro*. Observe that none of the chords in bass are accented, for they occur on the very end of the bar that holds them.

* A "movement" in a sonata is any one complete part. These are usually four: (1) the first, (2) the slow movement, (3) the scherzo, (4) the finale.

After the *Allegro*, we have the first *Andante* sentence again. In the repeats, the chords now are put in the bass and the runs in the treble. This device is simple, not clever, and very sweetly expressive. See how fully you can take advantage of it to charm your listeners.

And then, for conclusion, we have a tender setting out over eight bars of the idea of the two short chords, as softly sustained as can be, with an ending that in any other art would be termed invisible. The bass-notes of these eight bars are in pairs, with no accent on the second (lower) notes.

Few player-pianists get through this finish well. They play it in a lumpy fashion, for the simple reason that they have not mastered the expression of the body of the movement, and so cannot understand the ending, because *understanding depends upon power to command expression*.

SYDNEY GREW.

THE HUNDRED BEST ROLLS.

To the Editor, *The Piano-Player Review*.

BURSLEM,

STOKE-ON-TRENT,

May 27th, 1914.

SIR,—*Re* the Competition mentioned in your April number for the hundred best rolls :

I have pleasure in enclosing my list in hopes of winning a good place amongst the competitors. It is not quite clear whether the intention is to choose an ideal list of the best classical pieces with as much assistance from musical friends as one can get, or an actual list, bought casually.

My list comes in the latter category. I can hardly say (honestly) which composition I like best, it depends on one's mood so much : perhaps the first movement of the E minor concerto (Chopin) stands as good a chance as any.

I have been the proud owner of a player-piano (not a cabinet) for the last 7½ years, and I am sorry that it was only as recently as last March that your "Review" was brought to my notice. Certainly it should fill a very definite need, and I wish it and you good luck.

Yours faithfully,

A. C. B.

COMPOSITION.								COMPOSER.	ROLLS
Moonlight Sonata	..	..	..	..	..	..	..	Beethoven	1
Waldstein	..	..	..	..	..	..	..	Beethoven	2
Appassionata	..	..	..	..	..	..	..	Beethoven	2
Op. 26	..	..	..	..	..	..	..	Beethoven	4
Deutsch Tanz No. 2	..	..	..	..	..	..	..	Beethoven	1
Prelude and Fugue	..	..	..	..	..	..	..	Bach	1
Concerto. E minor. Op. 11. First two Movements	..	..	..	..	..	..	..	Chopin	2
Fantasia on Polish Airs	..	..	..	..	..	..	..	Chopin	1
Ballade. Op. 47. D flat	..	..	..	..	..	..	..	Chopin	1
Waltzes. Op. 34. No. 1	..	..	..	..	..	..	..	Chopin	1
Waltzes. Op. 34. No. 3	..	..	..	..	..	..	..	Chopin	1
Waltzes. Op. 69. No. 2	..	..	..	..	..	..	..	Chopin	1
Nocturnes. Op. 48. No. 1	..	..	..	..	..	..	..	Chopin	1
Nocturnes. Op. 9. No. 2	..	..	..	..	..	..	..	Chopin	1
Nocturnes. Op. 37. No. 1	..	..	..	..	..	..	..	Chopin	1
Nocturnes. Op. 37. No. 2	..	..	..	..	..	..	..	Chopin	1
Hungarian Rhapsodies. No. 2	..	..	..	..	..	..	..	Liszt	1
Hungarian Rhapsodies. No. 6	..	..	..	..	..	..	..	Liszt	1
Hungarian Rhapsodies. No. 14	Liszt	1
Hungarian Rhapsodies. No. 15	Liszt	1
Nocturne. Liebstraum	Liszt	1

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COMPOSITION.							COMPOSER.	ROLLS
Tarantelle Tanz..	Liszt	1
Mazurka	Liszt	1
Capriccio Brilliant. Op. 22	Mendelssohn	1
Capriccio Brilliant. Op. 2	..	..	..	..	..	..	Mendelssohn	1
Rondo Capriccio ..	..	..	..	..	..	..	Mendelssohn	1
Songs without words. Spring Song .. }	..	..	..	..	..	..	Mendelssohn	1
Songs without words. Bee's Wedding {	..	..	..	..	..	..
Songs without words. Hunting Song ..	..	..	..	..	..	..	Mendelssohn	1
Songs without words. Venetian Boat Song	..	..	..	..	..	..	Mendelssohn	1
Scotch Sonata. Op. 28	..	..	..	..	..	..	Mendelssohn	2
War March of the Priests	..	..	..	..	..	..	Mendelssohn	1
Melody in B ..	..	..	..	..	..	..	Rubenstein	1
Melody in F ..	..	..	..	..	..	..	Rubenstein	1
Symphony. E flat ..	..	..	..	..	..	..	Mozart	2
Sonata. No. 4 ..	..	..	..	..	..	..	Mozart	2
Concertstucke ..	..	..	..	..	..	..	Weber	2
Witches' Danz. Op. 16. No. 2	..	..	..	..	..	..	MacDowell	1
1620 and Starlight. Op. 55	..	..	..	..	..	..	MacDowell	1
Song of the Sea, and In the Depths. Op. 55	..	..	..	..	..	..	MacDowell	1
Woodland Sketches. Op. 51. At an Old Trysting place and in	..	..	..	..	..	..	MacDowell	1
Autumn ..	..	..	..	..	..	..
Prelude. Op. 3 (2) ..	..	..	..	..	..	..	Rachmaninoff	1
Prelude. Op. 26. No. 6	..	..	..	..	..	..	Chopin	1
Scarf Dance ..	..	..	..	..	..	..	Chaminade	1
Serenade. Op. 29 ..	..	..	..	..	..	..	Chaminade	1
Deuxieme Valse. Op. 77	..	..	..	..	..	..	Chaminade	1
Erl King. (Liszt) ..	..	..	..	..	..	..	Schubert	1
Impromptu. Op. 90. No. 4	..	..	..	..	..	..	Schubert	1
Impromptu. Op. 142. No. 3	..	..	..	..	..	..	Schubert	1
Musical Moment. Op. 94. No. 6	..	..	..	..	..	..	Schubert	1
Salut d'Amour. Op. 12	..	..	..	..	..	..	Elgar	1
Pomp and Circumstance. Op. 39. No. 1	..	..	..	..	..	..	Elgar	1
Gavotte. Op. 43. No. 2	..	..	..	..	..	..	Moszkowski	1
Tarantella. Op. 27. No. 2	..	..	..	..	..	..	Moszkowski	1
Poet and Peasant. Overture	..	..	..	..	..	..	Suppe	1
Merry Wives of Windsor	..	..	..	..	..	..	Nicolai	1
Tannhauser. March ..	..	..	..	..	..	..	Wagner, Liszt	1
Peer Gynt Suite. No. 1	..	..	..	..	..	..	Grieg	2
Lyrishe Stucke. Op. 62. No. 1	..	..	..	..	..	..	Grieg	1
Casse Noisette Suite ..	..	..	..	..	..	..	Tschaikowsky	3
Chant Sans Paroles. Op. 40. No. 6	..	..	..	..	..	..	Tschaikowsky	1
Overture Solenelle 1812	..	..	..	..	..	..	Tschaikowsky	1
Rendezvous. Intermezzo	..	..	..	..	..	..	Aletter	1
Alice. Romance ..	..	..	..	..	..	..	Ascher	1
Hungarian Dance. No. 1	..	..	..	..	..	..	Brahms	1
Intermezzo. Op. 116. No. 6	..	..	..	..	..	..	Brahms	1
Lake, Millstream, and Fountain	..	..	..	..	..	..	Bennett	1
La Kraquette ..	..	..	..	..	..	..	Clerici	1
Humouresque. Op. 101. No. 7	..	..	..	..	..	..	Dvorak	1
Estampes. No. 3. E minor	..	..	..	..	..	..	Debussy	1
Au Matin ..	..	..	..	..	..	..	Godard	1
Ballet des Papillons. Op. 69	..	..	..	..	..	..	Godard	1
Spinning Wheel. Op. 85	..	..	..	..	..	..	Godard	1
Welsh Rhapsodie ..	..	..	..	..	..	..	German	1
Loin de Bal Valse ..	..	..	..	..	..	..	Gillet	1
Sounds from Home Valse	Gungl	1
Funeral March of a Marionette	Gounod	1
Pensee Poetique	Gottschalk	1

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COMPOSITION.								COMPOSER.	ROLLS
The Dying Poet..	Gottschalk	1
The Banjo Fantasia	Gottschalk	1
Tarantella. Op. 85.	No. 2	..	..	..	..	..	..	Heller	1
Largo	..	..	..	..	..	..	..	Handel	1
Babillage	..	..	..	..	..	..	..	Mattei	1
Herodiade Ballet	..	..	..	..	..	..	..	Massenet	1
Cavallier Rusticana.	Intermezzo	..	..	..	..	..	..	Mascagni	1
Whisper and I shall Hear.	Song	..	..	..	..	..	..	Piccolomini	1
La Cascade	..	..	..	..	..	..	..	Pauer	1
Gainsborough March	..	..	..	..	..	..	..	Rosey	1

* * * *

Above we publish a third list of rolls and the letter from the sender.

We have decided to award bound volumes to the three contributors whose selections have been published in the "Review."

As stated elsewhere, and in reply to a correspondent's suggestion, we will make our own selection of 100 Best Rolls: the list will appear in the August issue.

Our adjudicator's remarks on the three lists are as follows:—

I observe a number of curious points in reading the three lists published. With regard to Beethoven (and indeed to the classical masters generally), the selections seem to be made, not from what the contributors have systematically studied, but from what they happen to have met in the course of their unaided investigations. I will point out the moral of this in a moment. Take Mr. Christopherson. It must be sheer luck that leads him to the graceful 3rd movement of the 4th sonata (Op. 7) and keeps him from the still more graceful 3rd movement of the 7th (Op. 10, No. 3), for if he had systematically studied these scherzo movements, he would almost for certain have declined upon the latter. And "A.C.B.," who—advanced musician!—takes the noble 12th sonata (Op. 26), the impassioned "Moonlight" (Op. 27, No. 2), and the superb "Waldstein" (Op. 53) and "Appassionata" (Op. 57), seems to know nothing of the relative "bestness" of the earlier and later works;

while Mr. Banks, who takes to his heart big bits of the 5th and 6th symphonies and the whole of the "Appassionata," has apparently not yet met the magnificent 7th symphony or the unsurpassed *Largo e mesto* of the 7th sonata (Op. 10, No. 3). None of the three has discovered Weber's "Invitation to the Waltz," a popular classic beyond most others; yet Mr. Banks covers the early Brahms Scherzo in E flat minor (Op. 4), Mr. Christopherson part of Schubert's monumental Fantasia Op. 15, and "A.C.B." Weber's "Concert-piece" (I wonder if he knows the dramatic scheme on which Weber consciously based this piece), and two Debussy compositions. . . . The moral of this point is—Player-pianists learn to accept as the best whatever good thing the fates put before them for frequent, convenient hearing. It is almost mysterious that Mr. Christopherson should accept Liszt's last Hungarian Rhapsody (the 19th) and Mr. Banks his first, and quite bewildering that the former should place the Rhapsody in his secondary *light music* list, along with some important Chopin and some Brahms and Dvorak. It is very curious, moreover, that none of the three has selected the notoriously popular 12th Rhapsody. The player-piano may not teach us at once to discriminate, but it most certainly inspires us to accept.

A second curious point with regard to Beethoven is that each of the three contributors (Mr. Christopherson with his two years' experience, Mr. Banks with his five or six, and "A.C.B." with his seven-and-a-half) fastens on to the "Moonlight" sonata, that Mr. Banks moves on to the "Appassionata," and "A.C.B." to the "Appassionata" and the "Waldstein" also.

None touch upon Bach except "A.C.B.," and his reference to "Prelude and Fugue" is about as illuminative as "Sonnet" (Shakespeare), or "Psalm" (David). Surely it doesn't take $7\frac{1}{2}$ years to fail to reach Bach? Bach is closest blood-relation to Beethoven and Brahms! The fault is

partly in the catalogues, partly in the provincial libraries, partly in the ignorance of the perforators, partly in the bug-bear idea that Bach is dry. I invite these three students to work for a month at the "Chromatic Fantasie."

And where is Schumann, the poet musician?

The greater part of the selections are of pure pianoforte music. There are a few operatic overtures (Auber's "Crown Diamonds," Mozart's "Magic Flute," Rossini's "Barber of Seville," Wagner's "Tannhäuser," Nicolai's "Merry Wives of Windsor"—where all this time has been Beethoven's "Leonora No. 3," the climax of the classical overture?), a few movements from symphonies (Beethoven, Schubert, Mozart, Dvorak, Tschaiakowsky—Elgar's absence is understandable, but where is Haydn?), and a number of Wagner excerpts; the rest is Mendelssohn, Chopin, Moszkowski, Grieg, Liszt, MacDowell, as devised directly for the pianoforte. . . . I leave purists to object to this; practical intellectualists will at once see its significance.

I cannot remark at any length upon the admittedly popular or light inclusions. There is such a mass of this material that half the supply must always be unknown to the average critic. I note that such dainty *ephemera* as Finck's "In the Shadows" have not found favour, and that the three contributors have not brought forward any rag-time or tango-music. I think that perhaps *one* example of this latter must lie near the heart of, say, "A.C.B.," who is not ashamed to show us the names and titles of George Rosey, "Whisper and I shall hear" (!), etc., or to confess his partiality for the old world (that is, fifty years ago) sentimentalist Gottschalk. I wish "A.C.B." had brought in one good slanging piece of rag-time. . . . In general the non-classical items represent what is, comparatively speaking, permanent in the frivolous world of art.

I must remark finally that while these three lists are in no way of value as a consensus of expert critical opinion

(being indeed no more than expressions of the musical tastes of orthodox, amateur individuals), they are most emphatically of value as indications of the uniform tendency among player-pianists to select and retain the best. These three persons, in a rough-and-tumble selection of a hundred favourites (a *hundred*, mind you—how many pieces does a piano student know intimately in two or three years? Less than ten real “pieces” of the Beethoven or Brahms type)—these three persons all coincide in such important or unusual works as the “Moonlight” sonata, Mendelssohn’s “Andante and Rondo Capriccioso,” Op. 14, Grieg’s “Peer Gynt” suite, Rachmaninoff’s Prelude, Op. 3, No. 2, and in the matter of Brahms the Rhapsody, Op. 79, No. 1, in two cases, with the master’s Intermezzo, Op. 116, No. 6, for a good enough equivalent in the third. Leaving aside the question of how much a player-pianist gets to know of a hundred works in three years compared with what a piano student gets to know of, say, a dozen works in the same time, I think no objection can be raised to our claim that the instrument is the finest educational factor ever introduced into the art. Some of the pieces which fail to pair in the list are very secondary material, but none is much worse than a piece my pianoforte teacher gave me to learn in my second year’s study at an important semi-municipal Academy—Sydney Smith’s Fantasia on “Chilperic”—this remark being made to answer the ready objection that many of the works itemed are of no artistic value, such objections implying that the works in question would not be used by “professional” pianists and their teachers. I expect these three player-pianists drop their “Chilperic” fantasias quite as quickly as I did, and retain quite as lengthily their Beethoven sonatas and Brahms rhapsodies.

To speak individually for a moment—Mr. Christopherson’s list reveals a very untrained taste. It gives me a sort of spiritual indigestion to read it. The names jostle each other

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like "pork and chocolates" or "suet paste and cherry brandy." "A.C.B.'s" is a little unconsidered. He gives in his MSS a hundred and two rolls, and then commences with a fresh hundred, breaking off at the 4th of the set with an "etc." Mr. Banks's list is admirably arranged. It covers a wide range of music, is in no way priggish, and denotes a discriminating mind. I therefore place the three contributors in the following order of merit :—

- I. MR. R. T. BANKS.
- II. "A.C.B."
- III. MR. WILFRED CHRISTOPHERSON.

S. G.

MUSIC NOTES AND NEWS.

"The Pianomaker" is having quite an emotional time, it is squealing with delight (or fear); the spirit of war is abroad, and the editor, like the war-horse, sniffeth the battle afar off.

Now that the player-piano is discovered to be "of vital interest to the trade" there's a dreadful hullabaloo, a polishing of swords, a buckling on of armour (cautious warnings not omitted, by the way), and we hope to see bloody warfare between the "juggernaut army"* and what we may term the "newly awakened."†

It is all so funny, and is like nothing so much as the anger and moral indignation of half-a-dozen school-boys, out on an apple-thieving expedition, who find on arriving at the apple tree that one or two of the big chaps have been gathering them since they were thievable!!

.....
"The Music Trades Review," which, as its name implies, is a "trade" paper, is getting into its player-piano stride, and is about to instruct its readers (the dealers) in respect of Theoretical Design, Practical Construction, and Its position (sic) as a musical instrument.

One may say quite fairly that the industry in this country is at least 12 years old, and our contemporary is about to discuss the instrument seriously.

Under "General Preliminary Considerations" is hashed up part of the Filson Young controversy, which began in the "Musical Standard" and was carried on by this journal 18 months ago.

The writer adds:—

"Without any attempt at cheap paradox, it is saying no more than the simple fact to insist that the purpose for which the player-piano is made—namely, piano playing—is the one subject of all possible subjects never studied by those who are engaged in what may be called the player business."

We said all this and more several months ago in an article on the Olympia Exhibition.

It would seem that the "Piano-Player Review" was right after all, and we can say this, that very many private owners of players, perhaps the majority, know more about the player-piano than do the people who are selling them.

* JUGGERNAUT ARMY—Those manufacturers and dealers who have developed an organised player-piano business.

† "NEWLY AWAKENED"—Those who hitherto have not.

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It will be an excellent thing for the general public when dealers "get down" to an understanding of the goods they are handling, and a bad thing for the manufacturer of poor, cheap player-pianos.

The following are words of doubtful wisdom from the Piano-Player page of the "Music Student":—

"The pianist must teach himself to express his emotion through his levers instead of through his fingers."

.

"The next (task), that of playing something he knows, with the printed music placed open before him—persevering until he gets the effects he desires."

With the first paragraph we entirely disagree, and the second is open to several objections; but with the following we are in hearty agreement:—

"The pianist who after ten years or more of hard labour on the keyboard imagines he will straightway obtain full satisfaction from the new mechanical medium is the victim of a grave delusion!"

* * * *

AN EXTRACT FROM THE PLAYER-PIANO PAGE OF "THE GLOBE."

GERMAN AND ITALIAN MUSIC.

PROGRAMME PLANNING.

"The choice of music offered by the chief music-roll libraries is so illimitable and so bewildering that the only way to advance definitely on the road to musical knowledge is by a pre-arranged schedule of some sort. One may plan definite programmes for a series of evenings arranged either by class, author or nationality. By class I mean one evening devoted to opera, another to dance music, another to descriptive pieces, and so on, but although this affords some most interesting comparisons it offers less variety than the other methods. Strange as it may seem, a programme wholly of opera or dance music by different composers often has a greater sameness than the different works of a single composer.

"While others have been basking in the Whitsun I have devoted a portion of the too fleeting holiday hours to the compilation of a couple of programmes arranged along the lines I suggest. . . . Less than a century ago French audiences insisted upon German symphonies and overtures in preference to the works of French composers; to this day it is more difficult for an English composer to secure recognition in this country than for a foreign musician, whilst in America the music of MacDowell, a brilliant and original melodist, finds less favour than the works of

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European composers. The following programme includes some of the best and most typical of German and Austrian music :—

Lohengrin. Swan Song..	..	..	..	..	..	<i>Wagner</i>
Symphony, No. 4, Op. 60	..	..	..	..	..	<i>Beethoven</i>
Toccata and Fugue in F major..	..	..	..	..	..	<i>Bach</i>
Don Giovanni. Overture	..	..	..	..	..	<i>Mozart</i>
Oberon. Overture	..	..	..	..	..	<i>Weber</i>
Hansel and Gretel. Potpourri	..	..	..	..	..	<i>Humperdinck</i>
Akademische Fest. Overture ..	..	..	..	..	..	<i>Brahms</i>
Midsummer Night's Dream. Overture	..	..	..	..	..	<i>Mendelssohn</i>

In three branches of music—the art song or lied, chamber music, and oratorio—the Germans stand before all other nations. In opera also, four of their masters, Gluck, Mozart, Weber, and Wagner, are comparable with the greatest Italians.”

* * * *

ANOTHER EXTRACT FROM “THE GLOBE” DEALING WITH THE ROLL LIBRARY.

WHAT IT MEANS.

“To the vast public that the player-piano fascinates, this library means an educational system, of which the extent can only be faintly imagined. For threepence a day it brings to all and sundry Bach and Beethoven, Schubert and Schumann, Chopin and Liszt, Brahms and Cæsar Franck, Verdi and Wagner, Handel and Mozart. Surely, if the shades of such mighty dead could come back, they would mingle with their regrets at having been born too soon a fiercely exultant joy that their several gospels were still alive and their several messages reaching ears that would have been deaf to them a generation ago. And the living composers have an even ampler cause for satisfaction. . . .

“Many of them, and more of the teachers, are persuaded that it is a dangerous innovation, which is likely to upset the established order of things. That is undoubtedly the case ; and yet there is no cause for alarm. The pianola (again used generically) is not going to supersede the piano. It will only supplement its forerunner, and awaken in scores of people a desire to share in the triumphs of the pianist. But, after all, the pianist is only one type of musician. The player-piano is kindling interests that were undreamt of in the days when the musician's lot was not a happy one. Meanwhile the wider the interest in music, the better for everybody concerned ; or shall we say (like Plato) that words have no meaning ?

.

It is impossible within the limits of one evening to do justice to Italian operatic works, and I have perforce to omit works from such famous pens as those of Boito, whose ‘Mefistofele’ contains

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some excellent music; Mascagni, whose 'Cavalleria Rusticana,' with its immortal 'Intermezzo,' is a favourite in every civilised country, and Leoncavallo, whose 'I Pagliacci' will furnish player-pianists with many happy hours.

William Tell. Overture	..	..	..	..	..	<i>Rossini</i>
I Puritani. Introduction and Polonaise	..	..	..	..	..	<i>Bellini</i>
Lucia. Potpourri	..	..	..	..	..	<i>Donizetti</i>
Rigoletto	..	..	..	..	..	<i>Verdi</i>
Aida. Triumphal March	..	..	..	..	..	<i>Verdi</i>
Madama Butterfly. Love Duet	..	..	..	..	..	<i>Puccini</i>
Campanella	..	..	..	..	..	<i>Paganini</i>

"Rossini's 'William Tell' overture may be regarded as descriptive music, as it depicts, in succession, sunrise in the mountains, a furious storm in the Alps, the thanksgiving of the herdsmen, and the summoning of Swiss soldiers by a trumpet call, followed by their march.

"I have planned the programmes in the first instance by nationality, and have in each case given only as many as can be conveniently played between dinner and bed-time."

EXTRACT FROM THE "GLOBE."

THE ORCHESTRELLE COMPANY'S NEW ÆOLIAN ORGAN AT THE ÆOLIAN
HALL, BOND STREET, W.

THE SPECIFICATION.

Organists get a peculiar joy from specifications, or so one may infer from the number that are printed. But to the general public they are largely incomprehensible; and, therefore, what follows omits technical details and gives, simply, a list of the speaking stops. They are distributed as under:—

GREAT.	SWELL.
Principale Doppio	Bardone
Principale Primo	Principale
Principale Secundio	Flautone Lontane
Flauto Primo	Flauto Minore
Flauto Traverso	Flageoletto
Flauto Ottava	Violoncello
Ottava	Violino Primo
Piccolo	Violino Vibrato
Viola Pomposa	Viol d'Amore
Corno di Caccia	Quintatone
Viola Marina	Voce Celestia
Fagottone	Violetta
Tromba	Serafino
Clarinetto	Baritono
Cor Anglais	Oboe di Caccia
Clarion	Voce Umana

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CHOIR.

Horn Diapason
Flauto Traverso
Flauto Ottava
Piccolo
Corno di Caccia
Viola Marina
Fagottone
Clarinetto

PEDAL.

Basso Profondo
Contra Basso
Basso Dulcino
Flauto Grande
Violin
Violoncello
Trombono

ECHO.

Principale
Pastorita
Flauto Minore
Violino
Voce Angelica
Viol Distante
Oboe
Voce Umana

SOLO, ETC.

Stentorphone
Philomela
Gamba
Tuba
Harp
Harp (Echo)
Chimes

The organ is equipped also with twenty-four couplers, eighteen combination pistons, and twenty-one "accessories," of which ten are used only when the instrument is played mechanically.

MECHANICAL CONTRIVANCES.

Plenty of other facts were made patent in this tour of inspection—an interesting experience to any one who does not mind crawling about in cramped positions, climbing steep ladders, and coming down with dirty hands and dusty clothes. I noticed, for example, that spotted metal was used for many stops which are often accommodated with an inferior substitute; that the work was genuine pipe work throughout; and that where it was wanted, the largest possible "scale" was used. Anything bigger in diameter would have killed the pedal Basso Profondo or the solo Stentorphone, which last, by the way, is a fancy name for a peculiarly heavy and telling Diapason.

As is frequent in modern organs, the pistons do not alter the positions of the stop-keys; they cannot, in this case, be called stop handles. But there is an indicator above the console to show, by an ingenious arrangement of small electric lamps, which pistons are in operation at any given moment. Moreover, the piston in use stays in, instead of rebounding, until it is put out of action by a piston release. Each manual has one of these ingenious devices; and there is a subsidiary one, affecting the whole organ, which will silence everything at the will of the performer, if he wants—for any particular purpose—to manipulate his stops by hand.

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PISTON CONTROL.

A few yards from the console is a complicated-looking switchboard, which allows the organist to set his pistons at his own sweet will before he begins to play. An imaginary case will explain the problem better than any other method of description. There are five pistons to the swell manual, and the stops they act on may be classified as reproductions of string, wood-wind, and brass tone. Pistons one and two may be made to give two gradations of string tone, while pistons three and four perform the same office for the wood-wind, and piston five brings on all the reeds. A sum in permutations and combinations would possibly give the total number of colour-varieties available; but it is obvious to the least initiated that the system is infinitely valuable. You would not want the same, or anything like the same, combination for a Bach Fugue as for a Wagner transcription; and between the items of a recital the switch-board can be set and re-set in a few seconds.

MORE TECHNICALITIES.

Lest I should be tempted, with an organist's delight, to linger too long over the mechanical contrivances of this huge house of sounds, I will state very briefly that each manual is in a separate swell-box worked by a balancing pedal; that a sudden fortissimo can be produced by a pedal which puts on the full organ (with all couplers) for special effects; that the Swell pipes have been extended by an octave to prevent the super-octave couplers "running off" in the last octave of the keyboard; and that the Great and Swell are fitted with "tonal" pedals, which gradually increase the number of speaking stops in operation. Each of these pedals is balanced, and as it is depressed the organist can see from the position of an indicator by what degrees he is increasing the volume of tone.

Perhaps this last accessory seems unnecessary. But consider the case of the late George Cooper, an eminent organist in his day, though so deaf in his later years that what he played was all but inaudible to himself.

Finally, organists may like to know that all the Choir stops are borrowed from the Great, with which information to help them, and an ability to recognise the names of the "mixtures" in the specification, those of them who care for statistics may easily make the common but somewhat useless calculation as to the number of the pipes in the instrument. Only the calculation will be wrong if the extension of the Swell organ, already mentioned, is forgotten.

STOP NOMENCLATURE.

Most of the speaking stops have been given the names used by Italian builders. Hence one misses the dignified Diapason ; but by way of compensation the commonplace five-rank Mixture is transformed into the much more fascinating Serafino, which is voiced to suit its name. English equivalents—or rather, the equivalents used by our English builders—will not be hard to find as a rule ; and there is one advantage about the system of nomenclature which deserves to be noted. It does away with the polyglot confusion, in which the British builder delights so much that he will put into the same organ a Vox Humana and a Voix Celeste, a Posaune and a Corno di Bassetto.

Here and there, however, the Æolian organ has stops of an uncommon kind. One such is the Philomela, a wooden flute embodying an attempt to reproduce the old-fashioned tone of the flutes of Father Smith. “ Wald Flute ” might be a more recognisable name, but no one will deny that there is a pretty appropriateness in the fanciful Philomela. Another flute of a very soft tone is the Echo Pastorila. The Quintatone is a Quint, pure and simple ; the Viola Pomposa a stop with a big string tone ; and the Viola Marina a smaller variety of the same.

This desire for uniformity in nomenclature has its drawback. There is a peculiar fascination in the stop-names that British organists are accustomed to ; and it is a matter for regret that such delightful words as Dulciana and Keraulophon find no place in this American.

ANSWERS TO CORRESPONDENTS.

R. H. M. (DONCASTER).—Is it not a pity that you did not get the man who sold the player to you to give you some assurance as to the various parts of the mechanism being adjustable? We should not like to agree that you have been “had,” it all depends on your having paid a good (*i.e.*, reasonable) price or a bad price. Just think for a moment: there’s the tube from the tracker-bar, a primary valve, a secondary valve, two leather purses, a striking pneumatic, a plunger and two or three cloth bushings and pads (in addition to the piano action itself) for each note in the piano. The effect of wear and tear must of necessity alter the delicate adjustment of the valves to the purses, and the plungers to the piano action. The purses may stretch or give one more than another, the valve seats, made usually of leather, may harden up one more than another, and so on. In a piano-player that is honestly made all these irregularities accruing from wear and tear can be easily adjusted; but in those very cheap players the cost of production has to be reduced somewhere, and in most cases it is the unseen but vital parts of the player that are sacrificed to the demand for cheapness—and there is no adjustment. The valve seats are fixed!—glued!—that is your case. We advise you to get an estimate from the maker to so adjust the instrument that it repeats a note at not less than 600 repetitions a minute. If he won’t undertake to do this, make an exchange on the best terms you can, but pay a good price and buy a player with a good reputation.

FATHER OF THREE (HIGHGATE).—If your children or one of them shows abnormal interest in using the keyboard, one who has to be restrained rather than coerced, let them or the one go to the best teacher of the piano you can afford. If the desire to play is not pronounced do not waste you money and the child’s time and energy that might be spent more profitably. In both instances you need not restrict the use of the player-piano. The new method of playing will not spoil a born pianist, and it should develop the appreciation and love of good music in the second case.

STEPHEN, A. (BRADFORD).—Other things being equal, we think that a player built with a perpendicular valve movement is likely to be and remain more delicate than one in which the horizontal movement is used. In the horizontal movement you are bound to get more wear on the under side of the bushing than on the top, and the purses are more likely to “sag” on the under side. Wear and tear

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results in a slight leakage at each valve, not enough to cause a bad note perhaps, but the collective leakage is sufficient to cause a loss of grip and control in the blowing.

T. B. S. (MANCHESTER).—For a motor that races under pressure see answer to “ Engineer ” in the June number of this journal.

“ DAILY ” (BRISTOL).—The information given in the daily papers you mention is, as far as we know and have read, fairly reliable, but there seems to be very little real knowledge or experience of players underlying the columns of stuff published. An advertisement manager probably has no time to become possessed of a complete knowledge of the subject. We have not yet seen anything written in the papers you mention that has not been better done in the “ Piano-Player Review.” Indeed, we think that some of the articles have been inspired by our back numbers.

DOTS (EXETER).—The information given to you last month is complete and correct. The trouble you have is due to one cause, viz., that the bass and treble buttons which you hold down fix all notes other than those accented (by side perforations) at a given pressure. The best form of player action is one that allows of a graduated pressure according to the position of the buttons or levers. We do not think the alteration can be made—ask the makers.

VERITAS (HULL).—“ What are the actual limitations of the player-piano ”? And you want an answer which will effectually squash your opponent musician! Madam, this question is a perpetual nightmare; round it has raged wordy warfare on particular points such as touch, human and mechanical—heavenly, divine personal touch and the touch damnable—tempo rubato, tempo controlled, tempo and tempers uncontrolled, fixed tempo; rhythm perfect, rhythm imperfect, and no rhythm at all; accent placing, accent faking, bad accent, good accent, and mere accidental accent. Twenty sixpenny “ Piano-Player Reviews,” numbers of pages in the Academic Musical Journals, reams of prejudiced articles in daily papers (mostly for the player and advertisements thereon), and other efforts have gone towards the solving of your question, but we will say at the risk of annihilation exactly what we believe to-day. Comparing the possibilities of artistic playing, the hands *versus* the best player-piano we have yet used, we say that the limitations of the latter are two: (1) That on the same instant (not second) the player-piano is a medium for only two certain degrees of pressure (touch), but

there is a doubtful third degree available. (2) That using the player-piano one cannot play wrong notes or miss out right ones, provided that the roll is properly cut.

“AMAZED” (LIVERPOOL).—We do not think you need be so astonished. It has been said that the less one knows about a piano the easier it is to sell it. And we are sure that many dealers do not have any real knowledge of player construction or they would not lay up for themselves such rods in pickle as some of the cheap player actions must inevitably prove to be. I was once selling a piano to an American. After the affair had been settled and the money in my pocket, my fellow-conspirator said: “I think I’ve got a good thing, but piano-selling is like horse stealing!!” What *could* I say?

MONOTONE (SHEFFIELD).—We have been asked the same question before. It really is curious how the “Trade” seem to grab at the suffix “Ola.” The following is our reply to the same question sent us last December:—We do not know exactly what “Ola” means, although it is used so much by the makers of piano-players. Probably it is used to denote the presence of the player mechanism. “Pianola” is often used as meaning all forms of players, but the word is the trade mark of one particular make only. O’LAY palm leaves for writing upon with a steel-pointed style: prepared from the palmyra-cocoanut, and talipot-palm trees. “OLA” is a variant of O’LAY—pronounced (ō’lē). (But we fail to see any connection between piano-players and cocoanuts, except that both are often shied at.) “Ol” suffix generally denotes Alcohol!!

STUDENT (LONDON, N.).—Thanks for the biting tone of your letter; forgive a reply in the same gentle strain. You accuse us of being inartistic, prejudiced, making silly claims, obviously insincere, and you end up with a plea that we should stop trying to make the general public believe that the player-piano is of any service to music generally. Good heavens, man! and are you an organist and student? Cram for your A.R.C.O. and redeem us all. Which number of this intelligent journal did you put on the fire?—a sacrifice to your narrowness and vanity. Read last month’s number, particularly the article headed “Belated Prejudice.” You are not belated; having got nowhere you cannot be delayed. Formulate your criticism if you can. We don’t like the idea of giving you an intelligent explanation of our “*raison d’être*.” How many great works can you play sufficiently well on your organ to be a form of musical education to your listeners or yourself? The player-pianist’s repertory is unlimited.

Do you know that there is no true accent or touch (tone controlled by the fingers) on the organ? The player-piano offers personal touch and individual accent. Do you know that organ playing calls for a tremendous amount of technique necessarily hampering the asthetic side of the performance? Player-piano technique makes little call on the performer, thus leaving so much more room for personal interpretation. Do you know that it has been written by one of our greatest music critics that no fingers can hope to compete with the piano-player in building up the tremendous crescendos in Bach's D minor? Do you know that many pianist composers and orchestral conductors hail the piano-player as an instrument of the greatest use to the Art of Music? Do get that A.R.C.O. degree, and when you have time (1) acquire if possible a true sense of the proportion of organ playing in relation to music generally; (2) some respect for the reasoned opinions of competent musicians; (3) less reliance on your own callow feelings.

TENORI (NOTTINGHAM).—We are glad that you found the "How to Accompany" useful. With you we regret that the supply of accompaniments for 88-note players is so limited—Agitate!

B. B. (FINSBURY).—Thanks for good wishes. We should like to hear from you again. Write an article on the subject you mention and we will publish it.

MADCHEN (DUBLIN).—The music should not go faster when you play louder, see answer to T. B. S. above.

NUTT (COVENTRY).—Good for you! It's really infectious—your hilarity—while you go on as you say "for hours on end, having no end of a good time," and "The neighbours be d——d." Aha! now that's the cause of your hilarity—they are all *dead*! Go ahead, man, do some more; can't you let my landlord come and stay with you? Was it the grave-digger in your district who, when asked was he busy, replied, "Aw yeas! they be packin up vurry wol now!"?

READER (GLASGOW).—Perhaps there are two chief reasons for the growing popularity of the player-piano: (1) Musical people are beginning to use them, and in this way prejudice against the player is being stamped out. (2) The "Trade" has awakened to the fact that the piano-player is not a toy, but an instrument which the public want, and will go on wanting.

HOUSEKEEPER (BEDFORD).—A player-piano should be tuned and the mechanism attended to four times a year. General charge from 40/- to 63/-, or, say, from 2 to 3 guineas per annum.

CORRESPONDENCE.

[N.B.—*The Editor does not hold himself responsible for the views expressed by Correspondents.*]

To the Editor, *The Piano-Player Review*.

PLYMOUTH, June 11th.

SIR,—In March last I purchased a player-piano, a Carol-Otto with Hupfeld player attachment, and think I have every reason to be pleased with my purchase; almost immediately afterwards I noted your advertisement in "The Daily Mail," and was fortunate to be able to secure the whole of the published numbers, 1 to 20 inclusive.

What I write to say is how much I have appreciated reading these, and how much I admire the independence displayed. Also I desire to say that had I seen your journal before I did I should have purchased a player-piano long before I did do so.

I have lent some of the numbers to the agent through whom I got the instrument, and pointed out to him how convincing most, if not all, the arguments are.

I consider, too, that the whole of the articles are exceptionally well written, even brilliant, merely as articles, and in "Answers to Correspondents," even where the question is not always evident, the answer is often so keen and witty as to give rise to a broad grin.

I shall look forward each month for my copy, and wish the Journal a long and successful career.

Yours faithfully,

E. H. MICKLEWOOD.

P.S.—In the June number of your "Review" are two lists (100 each) of selected pieces for the player-piano.

Would it be in order to ask the authors of the lists to favour your readers with the Roll numbers of the pieces? To many busy men, like myself for instance, this would be very useful.

* * * *

To the Editor, *The Piano-Player Review*.

THE MOUNT,

ST. BUDEAUX,

DEVONPORT,

June 15th, 1914.

SIR,—The lists you give of the 100 best rolls in your June issue are both interesting and suggestive, though perhaps they invite one or two

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obvious criticisms. For instance, the first list includes nothing by Bach, Schumann or Saint-Saëns—to mention only three conspicuous absentees—while the division of the second list into serious and light music leaves one wondering whether Schubert's "Wanderer" Fantasia and Dvorak's "New World" Largo are really less serious than Mendelssohn's Rondo Capriccioso and the Chopin Mazurkas. Also there are several misprints.

But what I want to suggest is that it would be still more helpful to us beginners if you yourself, Sir, were to compile a list of the 100 best rolls, including the most representative pieces of the various great composers—but excluding any that are not adapted (as many of them are not) for performance on the player-piano.

It is disappointing to order a roll of one's favourite composition, and then to find that it is practically impossible to bring out its beauties. Of course, as one gains experience one begins to know beforehand what rolls to avoid; but a model list would be a great assistance at the outset, and would save us a good deal of disappointment, not to mention outlay.

Faithfully yours,

H. H. E.

[One has to remember that the lists of 100 best rolls are compiled by owners of players who do not own to any musical education, and viewed in that light they are significant and creditable. In our next issue a suggested list of 100 best rolls will be published.—Ed. "P.P.R."]

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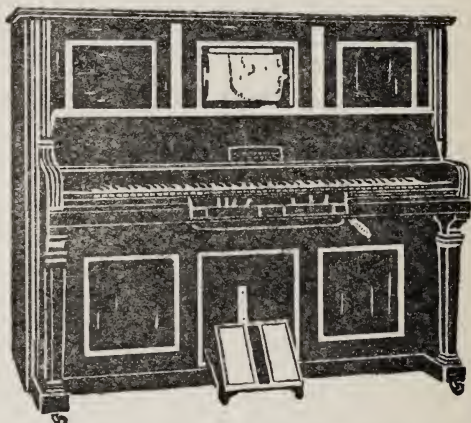
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